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(See page 4 for description of Special Demonstration disc below)

PRELIMINARY RESEARCH

COLUMBIA ACOUSTIC MATRIX

SERIES PART 2

by TIM BROOKS

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COLUMBIA PHONOGRAPH



COMPANY - NEW YORK

On the other side of this envelope is a complete description of this record. Read it before you play it.

DIGGIN' THE GROOVES BOB DAVENPORT

Our next few moments spent with you shall be devoted to the Totem Label, and firstly LP-1005. This is "Shakin' the Blues Away", featuring the late Cliff Edwards, or "Ukelele Ike". Isn't it sad that one such as Cliff, who brought happiness to so many should die broke, and alone, at the age of 76. We--you and I--certainly owed him more than that, and I'm sorry that I didn't take the time to drop him a note before that day on July 17, 1971 to tell him that I remembered him, and that I always enjoyed his entertaining!--I really shouldn't be getting maudlin, but this kind of thing DOES happen too often, and we as fans could prevent some of the heartbreak these artists must feel at being forgotten in their old age.---Anyway, there are 18 tunes on this LP, including his "Singing In the Rain", and I'm sure you'll enjoy this one.

Totem LP-1004 features Bing Crosby and Joan Blondell in a 1937 radio adaptation of one of Bing's early films called "She Loves Me Not", also featuring Nan Grey, Sterling Holloway and William Frawley, and Bing sings three songs ("Love In Bloom", "Straight from the Shoulder" and "I'm Hummin', I'm Whistlin', I'm Singin'").

Totem LP 1008 HAS to be a real collectors item, because here we find "Bing Crosby On the Air". Wow!!! Some selections from a Cremo Singer broadcast of 1931, along with some 1934 Woodbury Radio shows, and some Kraft things of the 1937-38 period. No Crosby collector can be without THIS one!

The next four items on Totem are all Bing on the air, as follows: 1002 (10/16/46) with Bob Hope, 1003 (3/5/47) with Al Jolson and a 4/2/47 show, featuring a classic minstrel show with Bing, Al Jolson and John Charles Thomas; 1009 (10/11 & 10/18/50) with Bob

Hope and Judy Garland; 1007 (12/28/49 & 1/4/50) with Al Jolson again.---These are all great nostalgia items from a super period in radio.

Also, Totem 1006 featuring "Al Jolson On the Air". One side is from a 1/5/43 show with Monte Wooley, Carol Bruce and Parkyakarkus, while side 2 is a mixture of items from shows of 1934, 1939, 1943, 1944 and 1948.

Do you remember our review RR 132 on Jonathan & Darlene Edwards? I hope you bought this and enjoyed it; I sure did.---Well, since then I've received a very nice letter from Paul Weston (Jonathan), and some further adventures of Jonathan & Darlene, this time in Paris. If what they do with these beautiful continental tunes doesn't set back our relations with France by 50 years, I'll eat your copy of Corinthian 103. (Available through Corinthian, 6290 Sunset Blvd., Hollywood, Calif. 90028).

Are you still with me? I TOLD you it was going to be a long session this issue! And coming up NOW, 15 more items, (That's right, Len!) and despite a temptation to write glowing words on some of the 15 I'm going to have to keep it down to the bare essentials in order to squeeze everything into issue 134. The lack of glowing prose should not indicate any diminishing enthusiasm on my part, because I have enjoyed each and every one of the 15, and there should be a lot of exciting things here for my readers this month. So, let's get to it! These are all on a label called Pelican, and are available through Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034:

#101: "It's a Long Way To Tipperary" (Some classic records from 1915-1919 by Arthur Fields, Charles Hart, John McCormack, Nora Bayes, etc. with a great album cover)

#102: "Stars of the Ziegfeld Follies" (Another potpourri, this time with some of the classic artists who appeared in Flo's shows from 1910 to 1930. John Steel, Van & Schenck, Fanny Brice, Nora Bayes, Eddie Cantor, Will Rogers, Helen Morgan, Bert Williams, Nat Wills, and Marilyn Miller with Leon Errol--they're all here!)

#111: "The Vintage Jolson" (There's a lot of stuff out on Al, and this is one of the better ones, with items featured from 1924-1932, and I must confess that this LP includes a few I've never heard before on 78, like "Ol Man River", "The Cantor" and a few more)

#115: "My Man Godfrey" (An original 1938 broadcast of this play starring William Powell and Carole Lombard.---This one'll take you back to the golden days of radio!)

#116: "The Sound of the 20's" (Another LP of mixed artists from 1925 to 1929, including names like Whiteman, Shilkret, Jolson, Cliff Edwards, and a rare one by Grace Hayes, plus Billy Jones, Cantor, Helen Kane and others).

#117: "Naughty Marietta" (A radio adaptation of this famous movie starring Jeanette MacDonald and Nelson Eddy. It was broadcast in June, 1944, and stars Jeanette and Nelson. Some more fine radio nostalgia).

#119: "Son of Tipperary" (This is a second volume of the first item we reviewed, with another great cover!--Al Jolson's here, as are Harry Lauder, Billy Murray, John McCormack, Nora Bayes, and others, PLUS Caruso singing "Over There" in English and French!)

#120: "Composers Do Their Own Thing" (If you've ever wanted to hear famous composers do "their own thing", then this is for you!--Singing are Joe Howard, George M. Cohan, Hoagy Carmichael, Harold J. Rome, Cole Porter, and Harold Arlen. Conducting some of their works are Rudolf Friml, Victor Herbert, Richard Rodgers, Sigmund Romberg, and George Gershwin at the piano).

#121: "Maytime" (Another Jeanette and Nelson radio adaptation from 1944).

#122: "Girls of the 30's": (Great memories here from 1930-1939 spent with the Andrews Sisters, Ginger Rogers, Annette Hanshaw, Kate Smith, Connie Boswell, Ruth Etting, Martha Raye, Belle Baker and others).

(cont'd on page 6)

record research Here it is! **BLUES 17** presents **research** (part of RR issue 129/30) \$1.00 LABELS of **DETROIT** compiled by Anthony Rotante Paul Sheatsley **FORTUNE SENSATION J-V-B HI-Q STRATF-8** Important: This is part of double RR issue 129/130.

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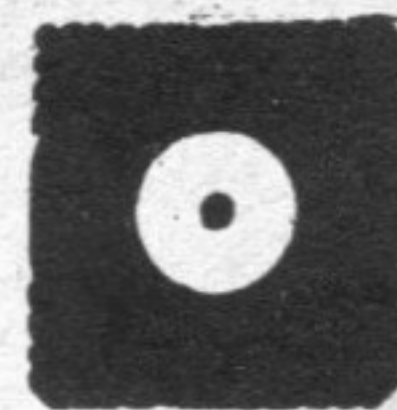
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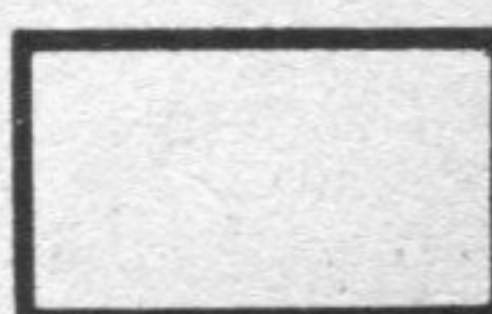
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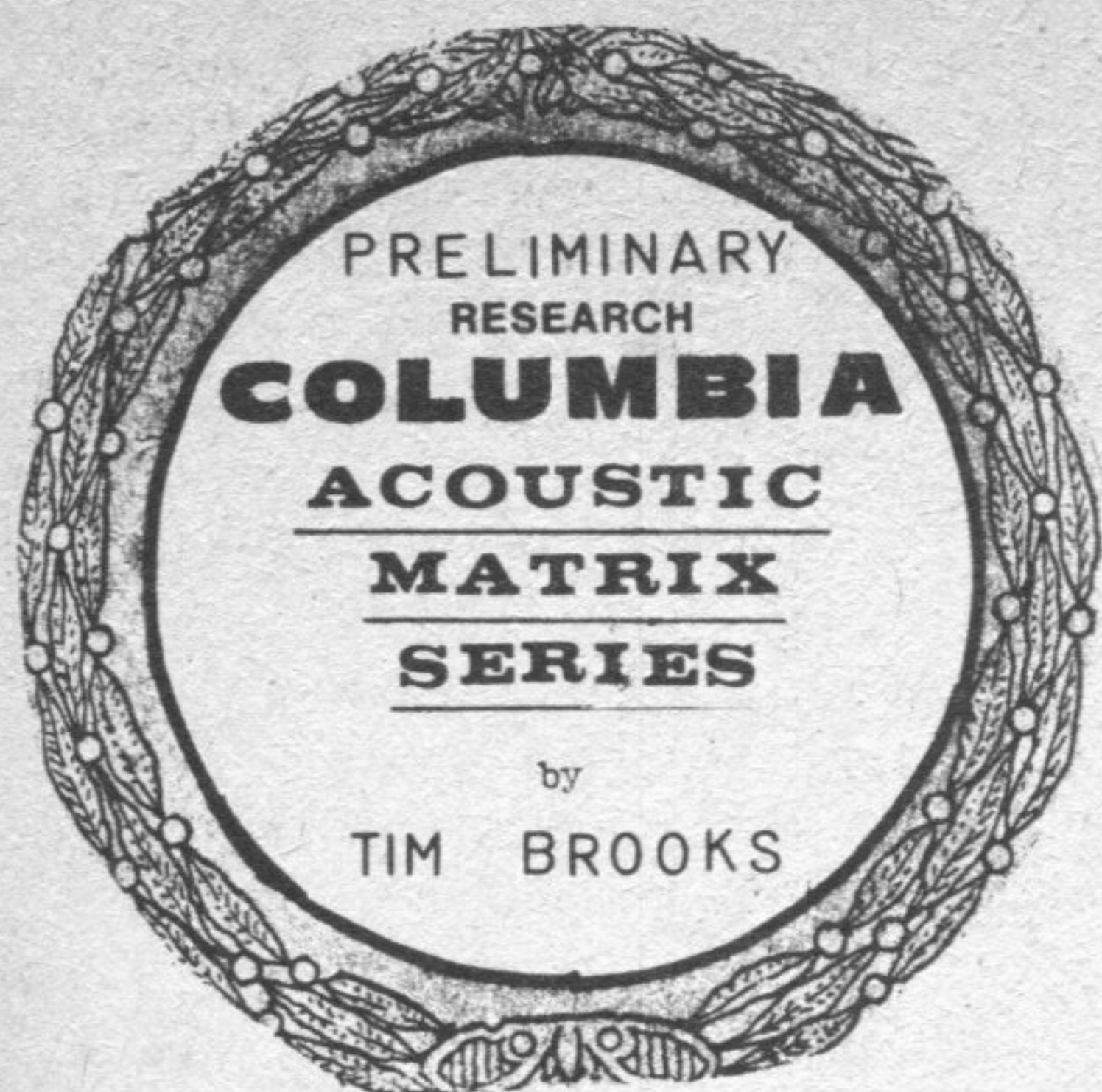
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PART 2

*All comments to
Tim Brooks
1940 80th St.
Jackson Hts., NY 11370*

The following notes will explain and amplify the short descriptions given in the first installment for each Columbia acoustic matrix series.

1 - 4999

Most recordings in the original series came in 7" and/or 10" sizes until about 1905, when 7" discs were discontinued. The same number could serve for both sizes. There were also at least three early 12" recordings in this series (renumbered in the 30,000's in 1906) as well as twelve 14" discs.

According to Columbia, the entire 2000-2999 block was reserved for Far Eastern location recordings. I have seen only one example, owned by Bill Bryant, mx. 2898-C, a single face 10" disc with label design matching the early Columbia black & silvers, but in gold & silver. Title and artist credit are in Chinese. Some other smaller blocks were also evidently reserved for foreign location recording. For example, #1261-1350 was designated "for Shanghai".

5000's

All items in this series appear to be Spanish, with Curti's Mexican Orchestra among the most frequently found in the U.S. Most were issued on the familiar single-face black & silver label, in both 10" and 12" sizes. Start date for the series is uncertain. The lowest known number is #5386, issued in April, 1905, so the series probably began in 1903 or 1904. As for location, Bauer's Historical Records lists some 5000's as recorded in Madrid, although others (as noted last installment) are of U.S. origin.

6000's

Twelve inch masters made in England, some of which were imported and released in the U.S.

7000-9000's

Purpose of the next three blocks is uncertain. They may have been the first series reserved primarily for trials and special recordings, although they also include a few foreign selections. In the 7000's the Columbia files contain cards for 7000-7049 only, used for 10" vertical-cut tests, around 1910. There is no indication that these were ever released (all known Columbia discs were lateral-cut).

Some Bohemian and French selections have been reported in the range 8029-8067, while more 10" vertical-cut tests, made from 1910-1912, are found from 8070-8100. What appears to be a private recording (a Masonic song) has been reported on 8007. Nothing else is known in the 8000's.

The 9000's were apparently the 12" equivalent of the 7000/8000's, although few examples have been reported here either. Number 9000 is a 12" Bohemian selection by Prince's Band, recorded and released in 1907. The files indicate that 9001-9004 were 12" vertical cut tests made in early 1910, and presumably not released. No other examples known.

10,000's

This series was for Italian titles, some recorded in Milan and some in the U.S., and many released here between 1904 and 1906. The highest number reported is 10779, but the series probably continues into the 11,000's, as there are also Italian items in the 11,200's.

11,500's

Only examples known are Portuguese vocals in the 11700's and 11800's, released in the export "B" series. One matrix remaining in the Columbia vaults (mx. 11506) is dated Feb. 1908, which could be the series' start date. The series probably continued into the 12,000's, as similar material has also been reported there.

12,500's

All known examples are Austro-Hungarian (and German?), some imported from Vienna and some apparently recorded in the U.S. Known range in the 12,000's is only 12501-12787 (released 1906-1908), but the series may continue into the 13,000's. I have one test pressing in the latter range, mx. 13199, which is in Hungarian.

13,500's

No titles have been reported in the range 13500-14499, although this range was undoubtedly used, as there are some unidentified parts in the Columbia vaults. One of these (mx. 14257) is dated Sept. 1908.

14,500's

Mx. 14500-14528 were political campaign records by Wm. Howard Taft, Wm. Jennings Bryan, et al, released in the fall of 1908. Mx. 14529-14999 were used from Sept. 1908 to Sept. 1909 for tests and personal records. Among these were such varied fare as paper horn tests (sic) and private recordings by Booker T. Washington (Dec. 1908) and Gus Edwards (July 1909), plus of course many unknowns who paid for the privilege of making a private record.

15,000's

Apparently used for 10" and 12" Spanish language items. Some examples are for (of from?) Puerto Rico, and were issued in the C-series. Fragmentary information at Columbia indicates that the series was used ca. 1907-1913. Some vertical cut tests in the 7000's (q.v.) were renumbered from the low 15,000's, so this block may have originally been reserved for studio tests, and later converted to a Spanish series.

16,000's

Trials and specials with a known range of 16430-16949. All known examples are 12", with the odd exception of mx. 16949, which is the famous 10" Double Disc Advertising Record ("...perfect in surface, perfect in tone, and extraordinary in durability!"). This was issued with "Kentucky Babe" on the reverse, in late 1910. See my article on Columbia demonstration records, appearing shortly in The New Amberola Graphic, for more information on this.

Some examples from the 16,000 series are as follows.

matrix

16454 ca. Oct. 1910? "My description of the big fight by Jack Johnson, Heavyweight Champ of the World. July 24, 1910" (part of a multi-disc set). The date is in error, as this famous fight occurred on July 4th. See Jim Walsh's column in the Nov. 1974 hobbies (p. 38) for more on this unusual disc, which was privately issued.

16472 Mar. 9, 1911 Mme. Nordica and Barron Berthald (duet).

16473 Mar. 14, 1911 Mary Garden. (no titles)

16494 Dec. 28, 1912 Speech of Napoleon before the Battle of Austerlitz, by Len & Henry Spencer (sic - they probably meant Harry).

16524 June 27, 1913 "The Elopement" (special) - Jones, Spencer & Porter.

16688/9 Apr 29 & May 7, 1914 Lew Dockstader. (two takes of each mx.)

17,000's

Use of this block during the acoustic era is not known. Later, in the mid 1930's, it was used for general U.S. issues, along with the 15,000's, 16,000's and others. By this time most matrix numbers carried prefixes (CO-, XCO-, P-, etc.) although a few did not. By the late 1930's all Columbia masters carried prefixes, so this may represent a transitional period. To confuse matters further, one British master from the late 1920's has also been reported in this series (mx. 17536). I have no idea where it fits in.

18,000's

No examples have been reported. The files indicate that 18086-18118 were allocated to Manila.

20,000's

Early Armenian and Czech items have been reported in the range 20000-20023. Nothing else known.

21,000's

Spanish, Italian and Polish titles reported. George Blacker also reports one Hawaiian item issued in the Y-prefix series. According to the label, this was recorded in Hawaii, pressed in Brazil, and for sale in the U.S. only! The series may have begun prior to 1911, as the lowest dated mx. is 21380.

22,000's

Perhaps reserved for Spanish recordings, at least the portion above 22500. A number are reported in Bauer, with Madrid, Barcelona or just "Spain" given as the recording location, ca. 1906-1907. One lower mx. survives in the Columbia vaults (mx. 22160), dated Feb. 1911, showing that that range was also used, but contents are unknown.

25,000-29,000's

This block was reserved at the outset of disc production for use by Columbia's British affiliate, and it proved sufficient for 13 years' production. Some of these 10" London masters, by artists such as Joe Hayman and Billy Williams, were also released in the U.S.

30,000's

This was established in 1906 as the first 12" matrix series. Previous to that date the few 12" discs issued were numbered in the regular 1-4999 series. The only three known to this writer are mx. 3141 (renumbered mx. 30000), mx. 3358 (renumbered mx. 30001) and mx. 3377 (renumbered mx. 30002), all dating from 1905-1906.

31,000-33,000's

I'm going out on a limb here, since data is sparse, but I suspect that this entire block was used for 10" private and special recordings in the early and mid teens. This would fill the "specials" gap between the 14-15,000's, used ca. 1907-1913, and the 60,000's, which began around 1915 or 1916.

The only confirmed example in the 31,000's is mx. 31896, a private recording by Elizabeth Brice recorded ca. 1913. She sings "Hello Honey" from the Ziegfeld Follies of 1913, in which she was then appearing, and does some vocal exercises.

Many examples have turned up in the 32,000's, among them a 1913 version of the Columbia demonstration record (mx. 32030), which may be announced by none other than Edward D. Easton, president of Columbia! (See my article on demonstration records, previously referenced, for more information on this). Matrix is 32030. This was issued with Henry Burr's "Good Night, Little Girl, Good Night" on the reverse side. A Canadian version of the same demonstration record has been reported with mx. 32210. There is also a series of 1914 dance instruction records

distributed in conjunction with newspapers, Henry Burr doing a pitch for Climax Chewing Tobacco, and many personal recordings, most of them dated 1914 by the Columbia files.

The sole example known in the 33,000's is a coupling of religious titles by the Peerless Quartet and Henry Burr (mx. 33509/10). According to the label these were recorded Oct. 11, 1915.

34,000's

All known examples are language instruction records made for the International College of Languages and International Correspondence School, ca. 1913-1917. Known range is 34000-34325.

35,000's

This was apparently reserved at the outset of disc production for Russian recordings. The most famous are probably the set made by an assortment of eminent Russian artists at the Court of the Czar in St. Petersburg, in June, 1903. These were released in the U.S. with considerable fanfare a few months later. The series also included Polish titles made in Warsaw and some Italian selections, although the latter could have been recorded in St. Petersburg. Mx. 35650-35999 were reserved for British 10" masters (1915-1916).

36,000's

The only known items below 36300 are a few Russian titles released here in the "E" series in the early teens, and two circus organ recordings reported by Elacker. This block may therefore be a continuation of the Russian recordings in the lower 35,000's. Regular 12" domestic masters begin at 36300, continuing the 30,000's.

37,500-38,099

Spanish and Portuguese titles reported, of uncertain origin. The regular 10" domestic series picks up at 38,100.

40,000's

Reserved at the outset of disc production for German selections, apparently made both in Berlin and in the U.S. Many, if not all, were released here.

41,000's

This is also a very early foreign language series, a mixed bag of German, Austrian, Bohemian and Scandanavian items recorded both in Europe and the U.S. Known range is only 41001-41361, however. Bauer reports recording locations in Kristiana, Copenhagen, Prague, Norway, Stockholm and Budapest. As Bill Bryant remarked to me, "Probably the recording studios were in a boxcar ..."

42,000's

Only two examples reported, both Italian titles.

43,000-44,000's

Russian, German, Scandanavian and Yiddish items reported, many issued here in the "E" series in 1915-1917. This block may be a continuation of the 41's and 42's.

45,000's

French titles reported, probably recorded in the teens. The domestic 10" series picks up at 45500.

47,500's

The Columbia files indicate that recordings were made in this series, around 1906, but no titles are given.

48,000's

Likewise this series was used in 1916-1917, but what for remains a mystery. Has anyone seen any examples? The regular domestic 12" series picks up at 48500.

50,000's

This was reserved at the outset of disc production for French recordings, and quite a few made in Paris were released in the U.S. on the black & silver label in 1904-1906. To confuse matters, one item "made in England" (mx. 50490) is also listed in the files. Known range is 50385-50728, but the series may continue into the lower 51,000's (Bauer reports a 1905 Paris recording on mx. 51044).

51,500's

Probably a continuation of the 16,000's trials. Some interesting tests involving "transmitters" (sic) took place in this 12" series in March, 1920. Could this have been a radio hookup, or possibly an early attempt at electrical recording? (See also the 63,000's). Later in 1924-1925 numerous tests using the Western Electric system, which was ultimately adopted, were conducted in this series. The first such test was an electrical recording of "Oh Gentle Savior" by Lucy Var Mark, made on Oct. 2, 1924.

Personal recordings in this series range from such curios as "The Shredded Wheat Band" (June 1916) to some piano solos by Percy Grainger (Sept. 1931).

52,000's

Not used during the acoustic era, this may be a continuation of the 51,500's trials series in the mid 1930's. Many 10" and 12" electrical recordings are listed in the files, but titles and dates are not given.

55,000's

Italian, Spanish and Greek titles have been reported in this series, dating back to the single face era (pre 1908). Many unidentified parts also exist in the Columbia vaults, all numbered above 55500 and all dated 1911.

56,000's

This mystery series was used in the early 1920's, according to the files, but contents are unknown.

57,000's

At least part of this block was reserved for Far Eastern recordings. The only known title is a coupling of Chinese titles on Cantonese Columbia, mx. 57539A&B. Many parts numbered below 57500 still exist in the Columbia vaults, dated ca. 1912-1923, but contents are unknown.

58,000's

A mixed bag of European languages: Russian, Scandanavian, French, German, Greek and Italian, as well as Yiddish items reported. Nearly all seem to date from 1917, although a few may be earlier.

59,000's

This series appears to be split into several sub-blocks. The first few numbers (mx. 59000-59010) are 12", including an intriguingly titled "Sky Devils" set. Anyone know what that was? Most of the first 400 numbers are 10" discs, however, and date from 1914 (parts are still in the Columbia vaults). Only known contents is one Greek title. Numbers above 59400 are all foreign-language 12" releases from 1917-1924, and perhaps later, issued here in the "E" series. German, Polish and Yiddish items have been reported.

60,000-64,000's

These were set aside for 10" trials and personal recordings, and perhaps were a continuation of the 32's and 33's. The only known contents in the first thousand are numbered around 60900, and are from 1916. Some of these are test recordings by soon-to-be-famous artists and various early jazz bands, and are quite interesting. Unfortunately the Columbia files do not give the titles recorded, and the parts have long since been destroyed. Possibly copies of some of these survive in private hands.

matrix

60902	June, 1916	Van & Schenck*
61545/6	Mar. 29, 1917	Arthur Stone's Jazz Band (Arthur Green)
61659/60	May 22, 1917	Frisco Jazz Band. (This was Rudy Wiedoeft's first group, which had just begun to record for Edison at this time)
61708	June 18, 1917	Rudy Wiedoefft (sic)
61723	June 28, 1917	Eddie Cantor*
61783	July 19, 1917	David Belasco
61981	Nov. 17, 1917	Duncan Sisters*
62116/7	Feb. 1&2, 1918	Edna White Trumpet Quartet
62193/4	Mar. 20, 1918	Vernon Dalhart
62224/5	Apr. 4, 1918	Louisiana Five* - c/o Mr. Geo. Buck.
62247	June 19, 1918?	Jas. A.N. Caruso Jazz Band
62251/2	Apr. 19, 1918	Don Richardson Jazz Orchestra
62254	Apr. 18, 1918	Creamer & Layton
62333	June 21, 1918	Hick's Jazz Band, Boston, Mass.
62507	Dec. 19, 1918	Phil Baker

(*These would predate the first commercial recordings by these artists)

Intermixed with the forgoing, of course, were a lot of non-professionals who paid for the privilege of making a recording of themselves. Occasionally copies of such "personal recordings" turn up, and they are usually dreadful!

A gap appears in the files from 62550 (Jan. 1919) to 63912 (Nov. 1921), but it is likely that the series continued between these numbers. Does anyone have examples? A series of experimental electrical recordings were made between Nov. 3-10, 1921 (at least), by artists such as Gladys Rice, Wilfred Glenn, C.A. Prince (on piano) and Weiss' Band. The first one noted in the files is "The Rosary" by Miss Rice, accompanied by R. Romani, recorded on Nov. 3, 1921 (mx. 63912). Could this have been Columbia's very first attempt at electrical recording?

The only known title in the 64,000's is "Schubert Serenade" done both vocally and instrumentally on mx. 64384, which appeared on one side of the widely distributed Columbia demonstration record issued in 1923 (catalog number 1-S). Matrices continued at least until 64664 (Nov. 1924), but contents are unknown.

See also the 91,000's for other personal recordings made during the period 1918-1924.

65,000's

Ten inch London masters beginning at 65151, according to Brian Rust. Canadian titles and a Polish opera have also been reported, but these could have been recorded in London.

66,000's

Known examples are a German band (mx. 66098), issued in the "E" series ca. 1910-1911, and some Hungarian items issued ca. 1912-1913.

67,000-68,000's

The few examples known suggest another "mixed" foreign language series from the teens. Items reported include Scandanavian and Hungarian titles in the 67,000's, and Austro-Hungarian titles in the 68,000's. Some of these were released in the U.S. in the "E" series and some in the "D"-prefix Hungarian series. One master that has turned up in this series opens the possibility that some of Columbia's "foreign" instrumental items may simply be renumberings of regular U.S. domestic issues, disguised under foreign titles. The example found is a Scandanavian title issued here on E-3256 (mx. 67639), which Pekka Gronow says is actually the Columbia Band's regular domestic recording of "Over The Waves". The U.S. matrix number (mx. 637) is also visible in the wax!

(to be continued)

DISCO-ING IN Modern-Eye zing

GEORGE BLACKER

A Book Review -- of Sorts, and some Odds and Ends

It is only recently that I was able to come into possession of a copy of Allen Debus and Brian Rust's "Complete Entertainment Discography" (Arlington House, 1973), and it was a while longer before I could digest even a part of it. Like his "Jazz Records, 1897-1942", it is a massive compilation that is best sampled in small, gradual doses. I feel, however, that I have now gone through enough of the book to comment intelligently on it.

My comment can be summed up briefly in these words: It is an essential reference work for the collector of non-jazz and personality records, despite its flaws. "Despite its flaws" -- there's the catch. It is flawed, by errors both of commission and omission. I have caught several myself without making any very serious effort to look for them. It may seem cruel to dwell on them, but here goes.

The first and most important thing is that the title of the book is rather a misnomer, as it stands now. Even within the limitations set by the authors, it is not a "complete" entertainment discography by any means. I doubt whether any such first effort could be, no matter what the intentions of the compilers and no matter how long or hard they worked at it. I am told that the "Complete" was put into the title at the insistence of the publisher. I can only conclude that he was disastrously ignorant of the nature of discography or an incurable optimist. I'll go so far as to say that few discographical works can ever be regarded as "complete"; as it seems that new discoveries are constantly being made. I am sure of this much, though: the more editions a given discography goes through, the more nearly complete it can become, as the new discoveries are incorporated into it. If one were to attempt to describe the degree of completeness attained with time as resembling an exponential curve, that would be a pretty accurate analogy. As anyone who is reasonably familiar with mathematics may know, an exponential curve never quite approaches the 100% point; the formula won't allow it to do so. You could calculate the thing to infinity, and there would always be an infinitesimal fraction's separation between the curve and the graph. Thus with discography, and in this case, the graph still has quite a way to go before the curve approaches the "near 100%" area.

The format of "C. E. D." follows very closely that of "Jazz Records" and "Blues and Gospel Records". The 1942 cut-off date is generally adhered to, as well. Master and take numbers are provided where known, dates are given as accurately as they can be, and in general each record is cited in as much detail as possible. I regret to say, however, that in some cases, the information is not only sketchy, but downright wrong. I don't claim that I could have caught all the boobos myself, but I could have caught several of them had I known what was afoot and seen the early drafts. Let me just cite a few:

- As far as I know, Abbott and Costello made only one children's record for Decca after 1942. The Castle and Enterprise records were of comic dialogs not aimed at a juvenile market, even though much of their humor could be described as childish.

- Fred and Adele Astaire sang on a 1931 Victor LP disc of selections from "The Band Wagon" (24003). How was that record missed, when so many other things even more obscure in nature are included?

- Aunt Jemima's vocals with Mal Hallett's Orchestra on "My Idea of Heaven/Positively, Absolutely" (Columbia 967-D) is omitted, even though rejected Victor and Gennett masters are included.

- Sam Coslow does not sing on "Danger! Look Out for That Gal" with Tracy-Brown's Orchestra on Columbia 14005-D; it's an instrumental rendition, and a swinger at that!

- Miss Ray Cox's Edison recording of "The Baseball Girl" is an unaccompanied monolog, on which an offstage male voice is heard briefly as the umpire.

(continued on page 6)

A new RR column into the realm of modern jazz
BOB PORTER

29. An alternate take by Illinois Jacquet has turned up. ARA 144 has LADIES' LULLABY/ILLINOIS STOMP by the Jacque Rabbits while METRO HOLLYWOOD 23000 has LADIES' LULLABY/JACQUET SPECIAL. Oddly enough the alternate is LADIES' which is take-2 on the METRO and take-3 on the ARA. JACQUET SPECIAL and ILLINOIS STOMP are the same performance, in each case, take-3.

30. METRO HOLLYWOOD was evidently the forerunner of REX HOLLYWOOD. In a recent trip to the Los Angeles area we visited with Ray Avery at Rare Records and turned up a number of other unusual 78s on the REX/METRO labels. Among them a two part JAY'S BLUES (REX 28005) and REX 28002 which couples THE STORY OF LOVE by Charles Mingus Orchestra with DON'T BLAME ME by Roy Porter's Orchestra. No matrix numbers on either disc but the Mingus title is listed in Jepsen as being also on FENTONE 2002 so it seems likely that FENTONE is also a part of this strange METRO/REX combine. Neither the McShann titles nor the Porter have been listed in Jepsen. George Hall has a good collection of this label and perhaps we can coax him into some revelations.

31. More additions/ corrections to the Prestige discography:

Page 19: Miles Davis-2 takes of The Serpent's Tooth issued on PRLP 7822. Page 24: Miles Davis-Blue Haze not on PR7352. Davey Schildkraut out on 560. Page 34: Miles Davis-Coltrane out on 817. Page 36: Tadd Dameron-859-863 also on PR7842. Correct title for 863 is Bulla Beige. Page 40: Sonny Rollins-Dorham out on 979. Page 43: Correct title for 1052 is A. T. Page 61: Red Garland-Correct title for 1565 is Mr. Wonderful. For 1566, We Kiss In A Shadow. Barretto out on 1566 and 1569. Page 78: Eric Dolphy-Hubbard out on 2104. Page 108: On 3112 add symbol (1). Page 162: Pat Bowie-supervision should be Cal Lampley both sessions. Page 183: Pat Martino-supervision should be Don Schlitten. Page 219: Gene Ammons-DJ Lounge session and unissued titles, But Not For Me and M.J. Blues. Page 220: Eric Dolphy- Laura is on PR 7350 not 7304. Page 247: PR 7382 titles are April Fool (p. 78), Status Seeking & God Bless The Child (both p. 110) and Don't Blame Me (p. 220).

Thanks to Michel Ruppli and Gordon Inglis.

32. A blues note. POST 2002 contains I GET SO WORRIED (Im 333)/THE REASON (Im 335) by the late T-Bone Walker. These tunes are identical to I GET SO WEARY and TELL ME WHAT'S THE REASON issued on Imperial.

33. The latest news on the Jepsen revision is no news. None of the team in the New York area has seen a manuscript in six months and it seems unlikely that published revisions will ever get off the ground. Letters A-L were done some time ago and there could have been several new volumes on the market by this time. The route the manuscript follows in order to get to New York is equally ridiculous: Copenhagen to Tokyo to Los Angeles and then east! A manuscript sent from Copenhagen to New York and routed back would take a couple of months but the way things are going it takes up to a year. Perhaps some enterprising publisher should check the market out.

34. Stereo-Craft 509 by Budd Johnson is one of those LPs that seems quite intriguing when perusing a discography but disappoints when played. The date is listed in Jepsen as "c. 1954" but 1956-57 would be closer to reality (who was making Stereo LPs in 1954?). There are several discrepancies in personnel according to the LP jacket: Jepsen says Eddie Barefield on clarinet and alto while the liner says Bill Graham on baritone with Budd playing whatever alto there is. In addition, Lloyd Mayers and Ernie Hayes alternate on piano and Al Williams is nowhere in sight. Nor is Milt Hinton on bass according to the sleeve which has Lloyd Trotman. Finally, both Joe Marshall and Panama Francis are listed as present for all titles! Musically there is little of interest except CASTLE ROCK which uses the Hodges arrangement and gives Budd and Al Sears a chance to play. What may make this LP of lasting interest is the

(continued on page 6)

MEMORABILIA SOURCE SPOTS

WALTER C. ALLEN

Part 3 (cont'd from issue 133)

In the last 15 years WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR,

HARRIS HITS AND BITS

Negro vodvill troupe, on tour, Pittsbggh and West Virginia area.

band: Robert Taylor, cornet; Godfrey Pleasant, clarinet/sax; John Williams, leader/sax; Mary Lew Burley, piano; Edward Temple, drums.

- Chi Defender 1/31/1925

(Note: MLB is now known as Mary Lou Williams)

JOE HERLIHY AND HIS ORCHESTRA

NY - Roseland - 1 week c. Feb. 1927

tp - George Nickerson, James Hanson

tb - Jerry Cologna

sx/vln - Belleau Montpelier; sax - Jack Hall, Ed Brown

p - Joe Herlihy

bj/vln - Walter Herlihy

b - Selden Hammond

d/vcl - Johnson Williams

vln/ldr/vcl - Joe Breck

- Orch. World II:5, 3/27, p. 13

& II:8, p. 14 - JH&O just recorded for Edison, release August: Cornfeld/State and Madison.

(HEZEKIAH) JENKINS and (Dorothy) JENKINS

frequently mentioned on vaudeville news in Chi.

DEFENDER, 1924-25 period

- DEF. March 21, 1925, mentions a 'Zeb Manegaull (Hezekiah Jenkins)' (sic), implying that the former was Jenkins' real name.

IN BAMVILLE - musical comedy revue playing in Boston, June 1924.

(later renamed: THE CHOCOLATE DANDIES)

Band includes: Joe Smith, director; J. M. Brown, drum major; E. C. Caldwell, J. W. Mobley, Ferdie Robinson, George Doshier, Horace Langhorne, George Bagby, Earl Moss, and L. J. Randall.

complete cast named.

- BILLBOARD, June 14, 1924.

CLIFF JACKSON & CRAZY CATS

NY - Capitol Palace - ORCH World, II:5, 3/27, p. 18

NY - Club Vo De O - O.W., II:7, 5/27 p. 23

CHARLES JOHNSON'S ORIGINAL PARADISE BAND

Small's, N.Y. - 11/25

tp - Buddy Aikens, LeRoy Rutledge

tb - Regis Hartman

sx - Alec Alexander, Ben Whitter, Elmer Harel

p - Charlie Johnson

bj - Bobby Johnson

b - Silas St. Clair (sic)

d - George Stafford

- ref Orch World, I:5, 11/25, p. 16

CHARLES JOHNSON & ORCH.

NY - Small's - Feb. 1926

"Cyrus St. Clair, the only lighted sousaphone player in New York, is with Charles Johnson's orchestra; Louis Metcalf is the new trumpet player."

- Orch World, I:8, 2/28/26, p. 18

(to be continued)

Blues ADDENDA RESEARCH and CORRECTIONS

Anthony Rotante - Paul Sheatsley

JOE VON BATTLE LABELS - (RR 129/130-BR17)

- from Bob Laughton, Sidcup, Kent, England

Re. Blues Research 17 on the Joe Von Battle labels, you must be congratulated on taking the plunge with the listing as his various labels must be some of the most difficult to unravel. Battle didn't issue a lot of material but he sure was secretive about what was issued.

I have, on the enclosed sheets tried to be of assistance in filling gaps.

Only one query, why no mention of the 'Battle' label, you list Von, JVB etc. but no mention is made of this label.

VON

A	Trouble keeping in my way	Rev. C. L. Moore	Von 701	333A	Nothing shall spare me from the	
B	Peace in the valley	-	-		love of God	pt. 1 333
A	He knows how much we can bare pt. 1	Sammy Bryant	-	333B	do.	pt. 5 -
B	He knows how much we can bare pt. 2	-	-	334A	do.	pt. 2 334
				334B	do.	pt. 6 -
				335A	do.	pt. 3 335
				335B	do.	pt. 7 -
				336A	do.	pt. 4 336
				336B	do.	pt. 8 -

note: label spelt as above, this was also issued on Checker 5023, LP10018 but was spelt correctly, I should think the Von is simply a spelling error.
both the above recorded at The New Bethel Baptist Church.

A	Come to Jesus	Rev. H. R. Jelkes	Von 711			
B	Why complain	-	-			

JVB

11A	It rained 40 days and 40 nights pt. 1	Rev. H. R. Jelkes	JVB 11			
11B	It rained 40 days and 40 nights pt. 2	-	-			

both the Jelkes are unbelievable.
JVB 36 is matrix 36A and 36B
JVB 47 is (Bible 47A) and (Wind 47B), I think this title should read "He comes like a mighty wind".
as a point of interest the above has Joe Von Battle on pno. and Washboard Willie on washboard.
JVB 47 was also issued as next;

47A	Never grow old	Aretha Franklin	JVB 47			
47B	You grow closer	-	-			
	Waiting for me	see below	JVB 39			
	Jesus knows	-	-			

note: the above was issued by either Rev. C. L. Franklin or the New Bethel Baptist Church Choir, most prob. the latter

50A	Marching to Zion	Rev. M. Larry Franklin	JVB 50			
50B	A prayer	-	-			

ALL THE FOLLOWING ARE ON JVB BY REV. C. L. FRANKLIN

54A	The twenty third psalm	pt. 1	54
54B	do.	pt. 8	-
55A	do.	pt. 2	55
55B	do.	pt. 7	-
56A	do.	pt. 3	56
56B	do.	pt. 6	-
57A	do.	pt. 4	57
57B	do.	pt. 5	-

JVB 61-63 have issue no. + A/B as matrix.

65A	I love the Lord		65
65B	Heard the voice of Jesus		-
66A	The Lord will make a way somehow	pt. 1	66
66B	do.	pt. 2	-

although you have issues for JVB 80, 81, 82 & 83, the following was also issued;

81A	Pressing on	pt. 1	81
81B	do.	pt. 6	-
82A	do.	pt. 2	82
82B	do.	pt. 5	-
83A	do.	pt. 3	83
83B	do.	pt. 4	-

although you have an issue for JVB 86 the following was issued;

85A	For God so loved the world that He gave His only begotten son	pt. 1	85
85B	do.	pt. 6	-
86A	do.	pt. 2	86
86B	do.	pt. 5	-
87A	do.	pt. 3	87
87B	do.	pt. 4	-
91A	The prodigal son	pt. 1	91
91B	do.	pt. 6	-
92A	do.	pt. 2	92
92B	do.	pt. 5	-
93A	do.	pt. 3	93
93B	do.	pt. 4	-

JOE VON BATTLE LABELS (contd)

JVB 101-104 have the usual A/B matrix and pt. nos. are:- pts. 1/5; 2/6; 3/7; 4/8;

JVB 105-108 as above pts. 1/5; 2/6; 3/7; 4/8.

JVB 1101-1104 matrix and pt. details as 101-104 and 105-108

JVB1105-1107 A/B matrix, pt. nos. 1/4;2/5;3/6

1108A	The rich young ruler	pt. 1	1108
1108B	do.	pt. 6	-
1109A	do.	pt. 2	1109
1109B	do.	pt. 5	-
1110A	do.	pt. 3	1110
1110B	do.	pt. 4	-

I've not heard of JVB 1119, do you have any further details regarding title, issue etc.?

JVB2000-2003 matrix and pt. details as 101-104 and 105-108

the following was issued which doesn't appear to fit into any series

333A	Nothing shall spare me from the		
	love of God	pt. 1	333
		pt. 5	-
333B	do.	pt. 2	334
334A	do.	pt. 6	-
334B	do.	pt. 3	335
335A	do.	pt. 7	-
335B	do.	pt. 4	336
336A	do.	pt. 8	-
336B	do.		

In the Chess sermon series of Franklin the first 15 were issued in 78 'Albums' and had the same issue no. as JVB i. e. Pressing on was issued on both JVB and Chess 81; 82; 83 etc. of these 15 I have tracked down details of eleven.

Besides anything else on JVB that is missing there is definitely four more sermons by Franklin issued of which issue details are unknown.

Your Fortune listing does not show a 1000 series, the following was issued but may have been the only one in the series:-

Baby of Bethlehem pt. 1
Baby of Bethlehem pt. 2
Fortune 1001 Rev. C. L. Franklin

DISCO-ING IN -- cont'd

- Benny Davis's Columbia recording of "Kentucky" (Columbia A3320) did not have "Wait'n' for Me" as its reverse side. If that song was issued at all, it was on another record.

- Reginald Gardiner's four-part monologue on "Trains" was issued on Decca 23212 and 23213; Decca 23022 was the American issue of the 2-part version originally released on De(E) F-5278.

- Rube Goldberg's accompaniment to "Father Was Right" (Pathe 20279) was not a studio orchestra, but a sole piano.

- Eddie Green's 2-part sketch "Sending a Wire" was also issued on Okeh 41288.

- None of the many records made by Stanley Holloway were listed herein. Why not? Even though not of American birth, he had an international reputation, especially after his big hit in "MY FAIR LADY". His Lancashire dialect monologues were steady sellers in this country from the early 1930's. As a Holloway fan of long standing, I was much disappointed not to find him.

- The listing for the Happiness Boys is far from complete, but I guess I can't deplore that too vigorously. I blow a mental fuse at the mere thought of attempting a complete discography of those guys, who must virtually have lived alternately in broadcasting and recording studios for years.

- Several of Joe Hayman's "Cohen" monologues are omitted, most of which were recorded in England!

- Al Herman's 2-part monologue "I Thought I'd Die" (Columbia 1230-D) is accompanied by an unknown pianist.

- Johnny Marvin made a large number of records for Bell and Emerson under the pseudonym "Jimmy May", and a few as "Honey Duke" for Grey Gull.

- and finally, to top off a list that threatens to become boring in its length, Allen Debus seems to have failed to check his own files when he was compiling the list-

ings for the Watson Sisters. Had he done so, he'd have found a few vertical-cut Okeh sides, details of which he sent me about a year ago in connection with a research project I had going. I myself just recently found a 9-inch Emerson by them.

Finally, to wind up my list of sins, the compilers did not observe the practice that was followed in "Jazz Records" of underlining dubbed-master reissues, whether 78 rpm or LP. In many cases, these are recognizable without too much difficulty, but, if, as sometimes happens, European issues are cited, this could be confusing to American readers.

In conclusion, I can safely guess that many collectors will be busy making additions and corrections to the "C. E. D." for some time to come, as they check their own files or find records not listed in it. Let's let this edition stand for a few years, but let's resign ourselves to the inevitability of at least one more edition, and maybe one more besides that in the more distant future.

If you collect personality and similar non-jazz records, you'll find the "Complete Entertainment Discography" a highly desirable addition to your reference library. Buy it by all means, but do so with the realization that it is much less than "complete". If you can make some additions and corrections to it, you'll be helping the CAUSE!

****COMMENTS TO GEORGE BLACKER**

48 FOOTE ST. CHESHIRE CONN. 06410**

DIGGIN' THE GROOVES cont'd

#123: "The Andrews Sisters On the Air": (Just that. There's a solo by Patty on "Molly Malone", the girls sing with Carmen Miranda, Gabby Hayes & Vera Vague, do a lot of their big hits, and a classic they do on "A-Tisket A-Tasket" with Arthur Treacher!)

#124: "On the Sunny Side of the Street": (Harry Richman has always been one of my favorites, and this LP has some of his fine old records from 1926-1931. These are all so fine I'm at a loss as to pick ones I like best. I could say "I'm on the Crest of a Wave" and "Without Love", but then the other 12 are equally good! Just enjoy!)

#128: "Springtime In the Rockies": (Another radio adaptation in 1944, but this time we have an unusual team: Dick Powell and Betty Grable, with some support by Carmen Miranda and Edgar Barrier. C. B. DeMille is the host, although I heard no Lux commercials.

#133: "Some Of These Days": (You've already guessed this one, haven't you?---Yep! Sophie Tucker recorded in London, Hollywood and New York from 1923-1930 and here again I'm at a loss as to which bands to recommend since they're all so groovy. But let me go out on a limb, and say "Hollywood Will Never Be the Same" and "That's Where the South Begins").

#134: "Ol' Banjo Eyes Is Back": (You've guessed it again! Yes, this IS Eddie Cantor, and I'm always amazed that up until now there has been so little reissue material of this really big star of the stage, screen and radio. The material here starts in 1924, but I'm especially grateful to see included some of the fine tunes from his movies "Kid Millions", and "The Kid from Spain". I am especially happy to see "When My Ship Comes In" included.

Happy listening, and if you've got questions on these, or problems locating same drop me a note at P. O. Box 918, San Anselmo, Calif. 94960, and I'll be happy in whatever way I can.

MODERN - EYEZING cont'd

very likely presence of Frankie Lymon (or possibly his brother Louie) in the vocal group present on half of the 12 selections.

35. While hustling up material for one of my Phoenix LPs I had the occasion to meet with Jerry Heffron, now a teacher in Valley Stream, New York, but at one time a member of the Sabby Lewis band. A pleasant afternoon was spent listening to material of Jerry's that will be included in a future Phoenix LP by the Lewis band but there was one item that proved a major find: a previously unknown Tadd Dameron arrangement (EMBRACEABLE YOU) sung by Evelyn White with lead trumpet and solo by Freddie Webster! Another Webster solo popped up on Jerry's arrangement of BOSTON BOUNCE. Both air checks were taken from an augmented Lewis band engagement at the Zanzibar in New York in March 1944.

comments to Bob Porter, 79 Lincoln Ave.
Bergenfield, N.J. 07621.

TEX by D. Toborg

*CONTINUING RESEARCH** See 108 109
111 113/4 115 119/20 122 124 125/6
127 129/30 131
132

RITTER

GENERAL ADDENDA AND CORRECTIONS

The Songs From Tex Ritter's Films

HERE LIVES COUNTRY MUSIC (CMA)

The above is a Promotional film made for the Country Music Association (CMA) by International Harvester. It is in color. TR Narrates but does not sing. Thanks for the above information goes to Bob Pinson of the Country Music Foundation (CMF), Nashville, Tenn. and to TJ Cooper, Carrollton, Texas. Cooper adds that TR does not sing in the CMA What's The Country Coming To? or the MGM Cartoon The Last Badman. He also adds that Ed Finney was the "Producer" and not the "Director" of TR's Grand National and Monogram films as we had listed.

PALS OF THE SILVER SAGE (Monogram)

Harold Flakser, Brooklyn, N.Y. passes on the information that TR sings Prairie Fairyland in this film.

HITIN' THE TRAIL (Grand National)

Dave Kressley, New Tripoli, Pa. writes that in his print it is Tommy Bupp and not TR who sings Rip Snortin' Sheriff.

Record Releases Not Previously Listed

Capitol

12" LPs

ST-11351: Tex Ritter / Fall Away

Fall Away
Po' Folks
One Heaven Of A Woman
Mac Arthur's Hand
Through The Years

Omaha
The Best Times Of All
Lucy Let Your Lovelight Shine
Take Him Fishing
This Ain't Mexico

Above also on 8 track STX-11351

Multi Artist Capitol 12" LPs

T-1179: Country's Best
High Noon

2-S/NPB-5: World Of Country Music
I Dreamed Of A Hillbilly Heaven

(S)T-2739: Great Stars Sing Their Great Hits
The Men In My Little Girl's Life

SLB-6872: K-Tel Presents 'Country Pop'
High Noon

Capitol Singles

CASF-3202: Happy Hands (19370)
Little Wendy Way Way (11380)

The above is a 45. The 78 release number was 32141.

6208: High Noon (10485)
Blood On The Saddle (630)

Pickwick

JS-6155: Tex
Texas
The Blizzard
The Everlasting Hills Of Oklahoma
Conversation With A Gun
The Long Tall Shadow

The Governor And The Kid (w/ Earl Sinks)
Me And Tennessee
Dusty Skies
Stranger On Boot Hill

Above album is composed of cuts from Capitol outout album ST-2974. The Pickwick is also available as 8 track cartridge P8-311.

Multi Artist Pickwick 12" LPs

JS-6096: Country Guys 'n Gals
My Woman Ain't Pretty

8 track P8-267

PTP-2074: Cookin' With Country
My Woman Ain't Pretty

SN-3307: The Big Country
My Woman Ain't Pretty 8 track ST2P-074

8 track 38T-007

(TO BE CONTINUED)

PLAZA

(8036 through 8121)
CARL KENDZIORIA
5000 Series (cont'd)
Given are Masters, tune titles, artist credits and dates.. Listing began in 36, July 1961..

8036-Forget Me Not My Hawaiian Rose
8037-Hawaiian Blue Skies
8038-Blue Yodel #1
8039-Big Brown Eyes
8040-Silver's More Precious Than Gold
8041-There's Something About The Name Of Mary
(That Everyone Seems To Love)
8042-Way Out On The Mountain
8043-In The Jail House Now
8044-(That's Just My Way Of) Forgetting You
8045-Who Wouldn't Be Blue
8046-That's My Weakness Now
8047-That's My Weakness Now

8048-Mail Man Blues
8049-Krakowiak
8050-Unita Polka
8051-Hupaj-Siupaj
8052-Wiszpanka Walc
8053-Blue Yodel #2

8054-Mississippi Mud
(Note: This is a renumbering of Cameo mx 2970 by 7 Little Polar Bears)
8055-Shining Star
8056-No One To Say Good Morning
8057-Sunshine Will Follow Rain
8058-One Foot On The Ground
8059-My Pet
8060-I've Got Somrthing Ma Ain't Got
8061-The Soldier's Sweetheart
8062-Sleep Baby Sleep
8063-Two Lips (To Kiss My Cares Away)

8064-Your's A Real Sweetheart
8065-When You're Smiling (The Whole World Smiles
With You)

8066-The Sweetheart Of Sigma Chi
8067-If You Don't Love Me
8068-('Cause I Feel) Low Down
8069-Since Mother's Gone
8070-A Mother's Plea
8071-Dancing Eyes
8072-A Mad Mean Mama
8073-You Can Have Him If You Want Him
8074-The Brakeman's Blues
8075-Ben Dewberry's Final Run
8076-The Dance Of The Blue Danube
8077-Blue Grass
8078-Don't Cry Baby (Cry Baby Don't Cry)
8079-Dream River
8080-Strolling In The Moonlight With You
8081-To Have To Hold Then Lose You
8082-Ready For The River
(Note: This is a renumbering of Paramount mx 20587)

8083-For Old Times' Sake
8084-My Window Of Dreams
8085-Chiquita
8086-Sweet Hawaiian Garden Of Flowers
8087-Love Me My Hula Maid
8088-Hawaii And Mother
8089-I Tore Up Your Picture When You Said
Good-Bye

8090-In My Bouquet Of Memories
8091-It All Was Too Good To Be True
8092-Just A Little Bit O' Driftwood
8093-Heartbroken And Lonely
8094-I'm On The Crest Of A Wave
8095-Bluefoot
8096-Deep Hollow
8097-That's My Weakness Now
8098-My Pet
8099-A Jazz Holiday
8100-Memories Of France
(This is probably a renumbering of Cameo mx 3262, on Ca 8294 as by Harry Smith)
8101-Down Where The Sun Goes Down
8102-Old Man Sunshine (Little Boy Bluebird)
8103-My Darling
8104-Columbia (You Wonderful Girl)
8105-Raggedy Maggie
8106-Nobody Knows
8107-Just A Night For Meditation
8108-Out Of The Dawn
8109-Ten Little Miles From Town
8110-Anita
8111-There'll Never Be Another You
8112-King For A Day
8113-Hallelujah! I'm A Bum

8114-The Bum Song
8115-I Wish I Was Single Again
8116-The Prune Song
8117-Crazy Rhythm
8118-Anything You Say
8119-Think Of Me Thinking Of You
8120-The Big Things I Life To Me
8121- (No entry - Data missing or master number not assigned ??????)

-Roy Smeck -6/12/28
-Roy Smeck -6/12/28
-Frank Wallace & His Guitar -6/13/28
-Harold Lambert -6/15/28
-Harold Lambert -6/15/28
-Harold Lambert -6/15/28
-Frankie Wallace & His Guitar -6/18
-Frankie Wallace etc. -6/18/28
-Ernie Golden & His Orch. -6/19/28
-Ernie Golden & His Orch. -6/19/28
-Ernie Golden & His Orch. -6/19/28
-Chick & Andy -6/18/28
(Cicccone & Albane) (Remade 7/3/28)
-Same -6/18/28
-Novelty Polish Orchestra -6/21/28
-Novelty Polish Orchestra -6/21/28
-Novelty Polish Orchestra -6/21/28
-Novelty Polish Orchestra -6/21/28
-Frankie Wallace & His Gui. -6/21/28
(Remade 7/5/28)
-Imperial Dance Orchestra -no date
(Note: This is a renumbering of Cameo mx 2970 by 7 Little Polar Bears)
-Billy James' Orchestra -6/26/28
-Billy James' Orchestra -6/26/28
-Billy James' Orchestra -6/26/28
-Chris Smith-Henry Troy -6/27/28
-Chick & Andy (Cicccone-Albane) -6/27/28
-Chris Smith-Henry Troy -6/27/28
-Frankie Wallace & His Gui. -6/28/28
-Frankie Wallace etc. -6/28/28
-Sam Lanin & His Orchestra -6/28/28

-Sam Lanin & His Orchestra -6/28/28
-Sam Lanin & His Orchestra -6/28/28
-Fred Rich & His Orchestra -6/29/28
-Fred Rich & His Orchestra -6/29/28
-Fred Rich & His Orchestra -6/29/28
-Francis Luther -7/2/28
-Francis Luther -7/2/28
-Mendello & His 5 Gee Gees -7/3/28
-Mendello & His 5 Gee Gees -7/3/28
-Mendello & His 5 Gee Gees -7/3/28
-Frankie Wallace & His Gui. -7/5/28
-Frankie Wallace & His Gui. -7/5/28
-Lou Gold & His Orchestra -7/6/28
-Lou Gold & His Orchestra -7/6/28
-Lou Gold & His Orchestra -7/6/28
-Nathan Glantz & His Orch. -7/9/28
-Nathan Glantz & His Orch. -7/9/28
-Nathan Glantz & His Orch. -7/9/28
-Hollywood Dance Orchestra -no date
-Adrian Schubert's Salon O. -7/10/28
(Remade 9/18/28)
-Adrian Schubert's Salon O. -7/10/28
-Adrian Schubert's Salon O. -7/10/28
-Smeck's Hawaiian Trio -7/12/28
-Smeck's Hawaiian Trio -7/12/28
-Smeck's Hawaiian Trio -7/12/28

-George Beaver -7/12/28
-Harold Lambert -7/12/28
-Harold Lambert -7/12/28
-The Rounders -7/13/28
-The Rounders -7/13/28
-The Rounders -7/13/28
-Joe Candullo & His Orch. -7/16/28
-Joe Candullo & His Orch. -7/16/28
-Eddie Lewis & His -7/20/28
-Tropical Serenaders -7/20/28
-Joe Candullo & His Orch. -7/16/28
-George Beaver -no date
-Sam Lanin & His Orchestra -7/20/28
-Sam Lanin & His Orchestra -7/20/28
-Sam Lanin & His Orchestra -7/20/28
-Billy James' Orchestra -7/31/28
-Billy James' Orchestra -7/31/28
-Billy James' Orchestra -7/31/28
-Ernie Golden & His Orch. -8/1/28
-Ernie Golden & His Orch. -8/1/28
-Ernie Golden & His Orch. -8/1/28
-Dixie Marimba Players -8/2/28
-Dixie Marimba Players -8/2/28
-Dixie Marimba Players -8/2/28
-Jack Kaufman -8/3/28
(Remade 8/30/28)
-Jack Kaufman -8/3/28
-Jack Kaufman -8/3/28
-Jack Kaufman -8/3/28
-Lou Gold & His Orchestra -8/6/28
-Lou Gold & His Orchestra -8/6/28
-Lou Gold & His Orchestra -8/6/28
-Adrian Schubert's Salon O. -8/7/28